

St. Louis Symphony Orchestra

stéphane denève
music director



22 *Education* 23 *Concert Series*

143rd Season

Professor Nigel Taproot guides listeners as they discover the instruments of the orchestra.

Young Person's Guide
to the Orchestra

Teacher
Guide

*Tue, November 2, 9:30am & 11:00am
Wed, November 3, 9:30am & 11:00am*

Norman Huynh, Guest Conductor

SLSO education programs are presented by



and



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Concert Overview

Welcome to the St. Louis Symphony Orchestra! We’re excited to host you and your students at Powell Hall. The word *symphony* means “harmonious” because, in a symphony, different parts come together to make an agreeable whole. With Benjamin Britten’s *Young Person’s Guide to the Orchestra* leading the way, we will explore the families of instruments that make up the orchestra: woodwinds, percussion, brass, and strings. We’ll hear a rich tapestry of musical colors, comprised of diverse instruments, each with their own unique timbre or tone color. We’ll experience the power created when different instruments (and the musicians who play them) work together to create a shared, harmonious sound. Along the way, we hope that students who are not yet in band or orchestra will find the instrument that speaks to them. We’ll also explore two musical forms in Britten’s composition: *theme and variations* and *fugue*. The first celebrates the unique beauty of each instrument and the latter brings them together for a powerful finale.

Objectives

Students will:

- Recognize orchestral instruments by sight and sound.
- Group instruments into orchestral instrument families and other systems of categorization.
- Manipulate musical ideas in different ways to create variations in a *theme and variations* form.

Repertoire

BENJAMIN BRITTEN	<u><i>Young Person’s Guide to the Orchestra</i></u>
JESSIE MONTGOMERY	<u><i>Strum</i></u>
LEONARD BERNSTEIN	<u><i>Mambo from West Side Story</i></u>
JOHN WILLIAMS	<u><i>Superman March</i></u>

Contact Information

The SLSO Education Team is available to answer questions or provide additional suggestions for learning activities.

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For questions about education concert ticketing or invoices, please contact the SLSO Box Office at 314-534-1700 or email educationtickets@slo.org.

Planning Your Visit

Information for planning your field trip to Powell Hall is available for download at slo.org/educationvisits. To ensure a successful trip for everyone, it's important that all bus drivers follow the bus unloading and loading procedures. Please make sure to clearly communicate the expectations laid out in the [Information for the Bus Company & Bus Driver](#) document.

Lesson No. 1 – Instrument Families and Categories

Description: Every day we sort things, categorize them, and put them into groups. But there are often multiple ways to sort the same group of things. In this lesson, students categorize instruments in different ways as they encounter the diversity of instruments in the orchestra and around the world.

Objectives

Students will:

- Identify instruments by sight.
- Categorize instruments by orchestral family and by the *Hornbostel-Sachs* categories.
- Design their own system for categorizing instruments.

Standards

Missouri Music Learning Standards

- MU:CN11A.1-8 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Illinois Music Learning Standards

- MU:CN11.1.1-8 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Materials

- [Google slide deck](#)
- [Instrument cards](#) – print, cut, and laminate one set per group of up to four students.

Procedures

- Remove the non-orchestral instruments (with the blue watercolor background) from each deck of instrument cards so that you have decks that contain only the orchestral instruments (with the green watercolor background).
- Divide students into small groups, up to four students per group.
- Distribute a deck of instrument cards (orchestral instruments only) to each small group. Without giving any specific guidelines, ask students to sort the instruments into groups. Give them about 3-4 minutes to discuss in their small group and sort the instruments. If your students have prior knowledge of orchestral instrument families, they will likely sort the instruments into string, woodwind, brass, and percussion families.
- Once groups have sorted their cards, go around the room and ask students to share how they sorted the instruments. Ask them why they sorted them the way they did. If students had not previously learned about the orchestral instrument families, introduce that concept now. Go through the decks together and sort the instruments into string, woodwinds, brass, and percussion families.
- Then ask the students to shuffle their decks and come up with a different way to sort the instruments. Give them 3-4 minutes to discuss and sort in their small groups. Then ask them to share how they sorted their instruments this time.

- Explain to students that the orchestral instrument families they've learned are only one way to sort instruments. And it is a great way to sort the *instruments of the orchestra*. But it is not the only way to sort instruments.
- Introduce the *Hornbostel-Sachs* categories of musical instruments. These are the categories that *ethnomusicologists* use when categorizing instruments. *Ethnomusicologists* are people who study music in cultures all over the world. Their system of categorization includes four main categories of instruments, according to what vibrates to create sound on the instrument:
 - *Aerophones*: instruments that produce sound when air vibrates
 - *Chordophones*: instruments that produce sound when a string vibrates
 - *Membranophones*: instruments that produce sound when a membrane or skin vibrates
 - *Idiophones*: instruments that produce sound when the body of the whole instrument vibrates
 - **Note that there is a fifth category in the Hornbostel-Sachs system: Electrophones (instruments in which sound is generated by electrical means). It has not been included here since it does not apply to any traditional orchestral instruments.*
- Ask students to compare these categories to the instrument families. Help them see that aerophones include both brass and woodwind instruments. And percussion instruments include both membranophones and idiophones.
- With these category names displayed (using the Google slide deck or written on a white board), ask students to sort their instrument cards into these categories.

Extension

- Divide students into small groups again and distribute a deck of instrument cards (orchestral instruments only) to each small group.
- Review orchestral instrument families and the *Hornbostel-Sachs* categories.
- Use the Google slide deck to explore a few non-Western instruments (with the blue watercolor background). Observe the physical properties of the instruments and listen to how they sound. With each instrument you explore, ask students to find a Western orchestral instrument in their deck that has something in common with the new instrument and take time to discuss the similarities and differences they find. You don't need to explore all the instruments on the Google slide deck in one class period. You can return to this activity again and again.
- Once students have been introduced to a few non-Western instruments, distribute the rest of the instrument decks (the non-orchestral instruments with blue watercolor backgrounds), and have students add these instrument cards to their orchestral instruments deck.
- Now that the students have a bigger deck to work with, ask students first to sort the instrument cards according to the *Hornbostel-Sachs* categories, and then to find different ways to sort their instruments and share their ideas with the class.
- Even after this activity has been completed, continue to explore the instruments in the Google slide deck and discuss different ways to categorize them. As other instruments come up in the music you use in class or in conversations with students, add those instruments to their decks by writing them on blank cards.

Assessment

Use the following rubric:

- Student engaged with classmates and with the materials as they sorted the instrument cards. (1 point)
- Student sought creative solutions when asked to sort instrument cards. (1 point)
- Student correctly sorted instrument cards into orchestral instrument families. (1 point)
- Student identified what vibrates to create sound on various instruments, and therefore correctly sorted instrument cards into *Hornbostel-Sachs* categories. (1 point)
- Student demonstrated curiosity and respect when exploring instruments from other cultures. (1 point)

Lesson 2: Listening for Orchestra Families

Description: Students become familiar with the music that will be performed at the concert when they listen and identify the instruments they hear. While listening to Britten's *Young Persons Guide to the Orchestra*, students move expressively towards signs for instrument families as they aurally identify the instrument featured in each variation.

Objectives

Students will:

- Aurally identify the instruments of the orchestra by their timbre.
- Classify instruments of the orchestra by their instrument family.

Standards

Missouri Music Learning Standards

- MU:R7A.1-8 – Perceive and analyze artistic work.

Missouri English Language Arts Learning Standards

- SL2A.1-8 – Listen for entertainment.

Illinois Music Learning Standards

- MU:Re7.1.1-4 – Perceive and analyze artistic work.

Materials

- Recordings of
 - MONTGOMERY [Strum](#)
 - WILLIAMS [Superman March](#)
 - BERNSTEIN [Mambo from West Side Story](#)
 - RAVEL [Le Tombeau de Couperin, mvt. IV, Rigaudon](#)
 - BRITTEN [Young Person's Guide to the Orchestra](#)
- [Instrument family signs](#)

Procedures

- Discuss ways we identify instruments. (By knowing what they look like and seeing the instrument. Or knowing what they sound like and hearing the instrument: tone color or timbre.)
- Review the instruments of the orchestra and instrument families with students.
- Listen to excerpts from each of the following four pieces:
 - MONTGOMERY *Strum*
 - What instrument family is featured? (Strings) What string instruments do you hear? (Violin, viola, cello, and bass)
 - WILLIAMS *Superman March*
 - What instrument family is featured at the beginning (0:00-0:24)? (Brass) What brass instruments do you hear? (Trumpet, French horn, trombone, and tuba) Continue playing the piece and ask students to stand up and march whenever

they hear the brass instruments featured, and sit down when brass instruments are not featured

- BERNSTEIN *Mambo* from *West Side Story*
 - Have students raise their hand when they hear a percussion instrument. What percussion instruments do they hear? (Timpani, tambourine, and cymbals)
- RAVEL *Le Tombeau de Couperin*, mvt. IV, Rigaudon
 - At the B section (1:09-2:30), ask students to identify the woodwind instruments they hear playing solos. (Oboe, flute, and clarinet)
- Hang the four Instrument Family Signs in the four corners of your space.
- Instruct students that you will play part of *Young Person’s Guide to the Orchestra*. They should listen for the featured instrument in each section: the instrument that plays the melody and is louder than the other instruments. Then, they should select a locomotor movement that matches what they hear to use as they move to the sign for the family the instrument belongs to.
- After each selection, pause and ask students to identify the instrument. Students may hear one of the accompanying instruments as the most important and move to the family that belongs to that instrument. That’s okay! Take time to discuss what different students heard. You could even go back and listen to the selection together so everyone can understand what their classmates heard.
- This chart lists the featured instruments and timings for each variation of [Young Person’s Guide to the Orchestra](#). It is possible to use the “Theme” in this activity since each instrument family is featured in succession. However, the entrances of the instruments in the “Fugue” happen too quickly for this activity.

Theme	All – Woodwinds – Brass – Strings – Percussion	0:00-1:59
Variation A	Flutes and Piccolo (Woodwinds)	2:00-2:33
Variation B	Oboes (Woodwinds)	2:34-3:35
Variation C	Clarinets (Woodwinds)	3:36-4:12
Variation D	Bassoons (Woodwinds)	4:13-5:05
Variation E	Violins (Strings)	5:06-5:38
Variation F	Violas (Strings)	5:39-6:40
Variation G	Cellos (Strings)	6:41-7:57
Variation H	Basses (Strings)	7:58-8:55
Variation I	Harp (Strings)	8:56-9:43
Variation J	French horns (Brass)	9:44-10:28
Variation K	Trumpets (Brass)	10:29-11:01
Variation L	Trombones and Tuba (Brass)	11:02-11:59
Variation M	Percussion	12:00-13:47
Fugue	Instruments enter in the same order as the variations	13:48-16:33

Assessment

Use the following rubric:

- Student correctly identified instruments by sound. (1 point)
- Student correctly identified instruments’ orchestral families. (1 point)

- Student responded to musical selections by moving with intention and expression toward an instrument family sign. (1 point)

Continue exploring in the SLSO Learning Lab!

In the [Learning Lab Activity Gallery](#) you will find:

- An [Orchestra Seating Chart](#), where students can discover where each instrument family is situated on stage at the concert
- The [Instrument Playground Online](#), where you'll hear from SLSO musicians about their amazing instruments
- The [Stand Up Symphony](#) lesson plan, where young students can create musician paper dolls to arrange on an orchestra seating chart

Lesson No. 3 – Body Percussion Theme and Variations

Description: Benjamin Britten’s *Young Person’s Guide to the Orchestra* is in the musical form *theme and variations*. In this lesson, students begin to understand this musical form by using body percussion to compose and perform variations on a given theme.

Objectives

Students will:

- Identify different ways to vary a short musical idea.
- Create their own variations on a simple musical phrase using body percussion.
- Perform variations on a given theme using body percussion.

Standards

Missouri Music Learning Standards

- MU:Cr1A.1-8 – Generate and conceptualize artistic ideas and work.

Illinois Music Learning Standards

- MU:Cr1.1.1-8 – Generate and conceptualize artistic ideas and work.

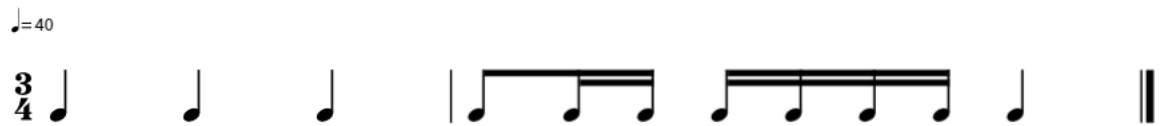
Materials

- Recorded music (optional)

Procedures

- Perform a short (4- or 8-beat) musical idea using body percussion. For example, pat four quarter-notes on your thighs, then clap four quarter-notes above your head. Indicate for students to repeat the pattern you performed. Then do the same pattern again, having them repeat it. Do this as many times as necessary to give students the opportunity to internalize the pattern.
- Once students have learned the pattern, ask them for ideas of ways to *vary* that musical idea. Explain that when a composer *varies* a musical idea, they create a new musical idea that is *both similar to and different from* the original. Some ideas that students might come up with or that you could suggest:
 - They could vary the volume by performing louder or softer; by using less fingers to pat and clap; or by adding a *crescendo* or *decrescendo* to gradually increase or decrease the volume.
 - They could change the rhythm by performing half-notes or eighth-notes, either to fill eight beats or to shorten or lengthen the phrase. (While composers frequently vary the tempo in theme and variations, doing so will not work later in this lesson when the class performs successive variations without break, keeping a steady beat.)
 - They could invert the theme. There are several ways to do this. They could clap above the head four times, then pat the lap four times. Or they could pat the lap four times then clap low to the ground (or stomp feet) four times.
 - They could change the “instrumentation” by performing the rhythm with different parts of their body by using different styles of body percussion (rubbing, snapping, etc.)
 - They could increase the alternation by keeping the quarter note rhythm but performing pat – clap – pat – clap, etc.

- They could keep one half of the phrase or the other, but completely change the other half of the phrase.
- They could embellish the phrase by adding new “notes” between the original ones.
- Now that students understand the process and the possibilities, perform this exercise alternating between a theme and variations on it. First present a new theme and give students a minute to think about the variation they might perform. Then try to perform the theme and variations in succession (coming back to the theme between each variation), keeping a steady beat throughout.
 - Teacher performs the 4- or 8-beat theme
 - Student 1 performs a variation on that theme
 - Teacher performs the theme
 - Student 2 performs a variation on that theme, etc.
- If you have a large class, you may choose to pause and change the theme after a number of students have had a turn so no one feels like they’re running out of ideas. Once students are comfortable with the format of this activity, you could add recorded music in the background to provide the steady beat.
- If your students are ready for more challenging rhythms, try performing this activity with a theme that uses rhythms heard in Britten’s *Young Person’s Guide to the Orchestra*. Some examples include:



Assessment

Use the following rubric:

- Student contributed ideas to the discussion about ways to vary the musical idea. (1 point)
- Student performed an original variation of the given theme that was in some way similar to the theme. (1 point)
- Student performed an original variation of the given theme that was in some way different from the theme. (1 point)

Lesson No. 4 – Composing Theme and Variations

A composition challenge for older students

Description: After students have experienced *theme and variations*, more advanced students can compose their own. Using pre-determined elements in a Google slide deck, students make musical decisions together to compose a variation on a simplified four-measure version of the theme from *Young Person’s Guide to the Orchestra*.

Continue exploring in the SLSO Learning Lab!

In the [Learning Lab Activity Gallery](#) you will find a lesson that explores theme and variations in [Aaron Copland’s *Variations on a Shaker Melody*](#).

Objectives

Students will:

- Compose a variation on a given musical theme.
- Make musical choices to match the emotion they choose to express.

Standards

Missouri Music Learning Standards

- MU:Cr1A.4-8 – Generate and conceptualize artistic ideas and work.
- MU:Cr2A.4-8 – Organize and develop artistic ideas and work.

Illinois Music Learning Standards

- MU:Cr1.1.4-8 – Generate and conceptualize artistic ideas and work.
- MU:Cr2.1.4-8 – Organize and develop artistic ideas and work

Materials

- [Google slide deck](#)
- Piano or any other chromatic instrument that the teacher is comfortable playing.

Procedures

- Play the theme on **Slide #2** of the Google slide deck on an instrument of your choice. Ask students for emotion words that describe the theme, writing each word on a whiteboard or large piece of paper.
- Then play the theme again. Go back to the emotion words that were suggested and discuss which musical elements make the listener feel the emotion words they chose. Note students’ ideas on the whiteboard.
- Explain that composers make lots of different choices when they write music to express the emotion or idea they want to share. The musical choices they make effect how we hear the music and what it makes us feel.
- Explain to students that sometimes very simple changes to the music can make us hear different emotions in it. Play the theme again with slight changes to its musical elements. For example, play it loudly with accented notes and then softly and smoothly. Or play it at a slow tempo and then at a fast tempo. Discuss with students how each musical change effects the emotion of the music.

- Explain to students that you will work together to make musical choices to compose a variation on this theme. Follow the Google slide deck and the following outline of decisions that need to be made in order to compose together:
 - Decision 1: What emotion or emotions do we want to convey in our variation? Note students' ideas then come to a decision that will guide the class's compositional choices.
 - Decision 2 / **Slide #3**: Should our variation be in major or in minor? Play the theme in D minor and then in D major. Discuss how that musical change effects the emotion of the music. Decide which key to use, depending on which emotion was chosen in Decision 1. Then, go to **Slide #13** to COPY the key signature you chose, then PASTE it onto the grid on **Slide #12**.
 - If your class chose a minor key signature, proceed to **Slide #4** (with the blue highlighting). If your class chose a major key signature, proceed to **Slide #8** (with the green highlighting)
 - Decision 3 / **Slide #4 or #8**: Which variation of measure 1 should we use for our variation? Play the original measure 1 and its two variations for the students. These variations are inversions of the original: they turn the melody upside down or backwards in some way. Discuss which of the three versions of measure 1 best conveys the emotion decided on. Then, go to **Slide #13** to COPY the measure 1 you chose, then PASTE it onto the grid on **Slide #12**.
 - Repeat that process for measures 2, 3, and 4 (**Slides #5-7 in minor, Slides #9-11 in major**).
 - Measure 2's variations are simplified versions of the original: some notes have been removed from the original.
 - Measure 3's variations are ornamented versions of the original: notes have been added to decorate the original notes.
 - Measure 4's variations include an inversion and a simplified variation.
 - Final Decision: Should any dynamic markings be added to our variation? Would making the music loud, quiet, increase in volume, or decrease in volume contribute to the emotion of the music? If so, COPY dynamic markings from **Slide #13** and PASTE them below the grid on **Slide #12**.
- Play the variation that the class created on **Slide #12** and discuss if it conveys the emotion that the class chose at the outset. Why or why not? Is there anything that could be added or done differently to better express the emotion? Are there other musical elements that could be varied – such as instrumentation, tempo, articulation – that would help communicate the chosen emotion?

Assessment

Use the following rubric:

- Student contributed to the discussion about emotion in the theme. (1 point)
- Student collaborated with classmates to make musical decisions. (1 point)
- When discussing musical decisions for the class's composition, student's compositional suggestions were supported by ideas about emotional expression. (1 point)

About the Composers



Benjamin Britten

Born: November 22, 1913, in Lowestoft, United Kingdom

Died: December 4, 1976, in Aldeburgh, United Kingdom

Benjamin Britten's dad was a dentist who didn't like music and refused to have a radio or gramophone (record player) in their house. However, Benjamin's mom, Edith, was an amateur pianist who loved music and often hosted small concerts in their home. She was delighted that her youngest son, Benjamin, seemed to have musical talent. And even more delighted that he wanted to study classical music, unlike his older brother who was only interested in ragtime. Benjamin's first music lessons came from his mom. He started composing when he was five, took piano lessons beginning at age seven, and started playing the viola when he was ten.

Benjamin Britten went on to become one of the most important figures in 20th-century British music. He was a conductor, a pianist, and a composer who wrote many operas and songs, as well as orchestral music. Britten's life wasn't always easy. He was frequently sick after nearly dying of pneumonia when he was three months old. He was firmly against war of any kind yet had to witness the atrocities of World War II. And he was gay and shared his life with his partner, even though he could be (and sometimes was) persecuted for it.

Britten enjoyed writing music for children. Several of his operas include parts for children, and he even wrote a whole opera in which all the main parts are children: *The Little Sweep*. He composed *The Young Person's Guide to the Orchestra* in 1945 for an educational film featuring the London Symphony Orchestra.

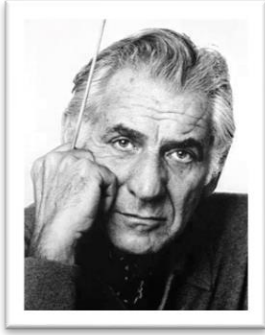


Jessie Montgomery

Born: December 8, 1981, in New York, New York

Violinist, teacher, and composer Jessie Montgomery was born and raised in New York City. She started playing the violin as a young child at her local community music school. She then went on to study music in college at Julliard School (a special music school in New York City) and New York University.

Montgomery first composed *Strum* as a piece for string quartet: a small group of just four musicians that includes two violins, a viola, and a cello. *Strum* challenges string players to create sound on their instruments in a variety of ways: *arco* (drawing the bow across the strings), *pizzicato* (plucking the strings), harmonics (pressing very lightly on the strings to create a very high sound), and – of course – strumming (sweeping the fingers across several strings).



Leonard Bernstein

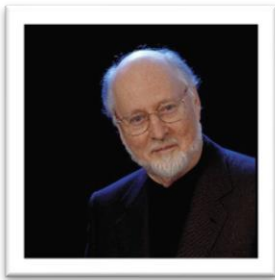
Born: August 25, 1918, in Lawrence, Massachusetts

Died: October 14, 1990, in New York, New York

Leonard Bernstein was an American composer, conductor, author, and pianist. Leonard's father did not understand his son's early interest in music. But he still took him to orchestra concerts and eventually came to support "Lenny's" (as his family and friends called him) musical aspirations.

From 1958 to 1972, Bernstein hosted a television series called "Young People's Concerts." American families would gather around their televisions to watch this program that taught them how to listen to orchestral music.

Bernstein was the Music Director of the New York Philharmonic for much of his career, but he still found time to compose. He wrote symphonies and chamber music, but is probably best known for his musical *West Side Story*.



John Williams

Born: February 18, 1932, in Queens, New York

John Williams is an American composer and conductor most famous for his numerous *film scores*: music that accompanies movies. You've probably heard Williams's music because it is part of many popular movies: *Star Wars*, *E.T.*, *Jurassic Park*, *Home Alone*, *Indiana Jones*, the first three *Harry Potter* movies, and *Superman*.

John Williams was born in New York, but when he was a teenager his family moved to Los Angeles, where Hollywood is located and where many movies are made. Williams returned to New York to study music composition at Julliard School (the same school Jessie Montgomery would later attend). After he finished his studies, he moved back to Los Angeles to work on music for movies. Williams once said, "As a youngster, I never dreamed there could be a career actually earning a living writing music." He went on to become one of the most successful composers of movie music.

For Parents – SLSO Family Concerts

On Sunday afternoons at Powell Hall, Family Concerts offer a mix of fun thematic orchestral music to engage and entertain children ages 5-10 and their families. Each concert is 45 minutes long and showcases a one-of-a-kind live musical experience to share and create magical memories together.

Tickets start at less than \$10! Visit slo.org/family or call 314-534-1700 for more information.



Music Without Boundaries

Sunday, February 26, 3:00pm

What does home sound like to you? Music is a language spoken around the world with unique dialects created through variances in rhythm, harmony, instrumentation, style, and tradition. Audience members are encouraged to listen for cultural influences in music and explore the similarities and differences between our individual musical identities in *Music Without Boundaries*.



Powell Hall Playlist

Sunday, May 7, 3:00pm

It's those special pieces of music, that much like a time machine, trigger our memories and transport us into the past. We each have a unique soundtrack that underscores our lives. In this concert, you'll be whisked through history from one generation to the next and encouraged to share your own playlist with your family.